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ABSTRACT

A comparison of responses, gathered in 1970 and 1987, to the "Composition Opinionnaire" which was prepared by the Commission on Composition of the National Council of Teachers of English to meet the critical needs of schools in 1970, was designed to determine any change or lack of change in teachers' values concerning the described facets of composition: Creativity, Motivation, Rhetoric, Usage, Evaluation/Grading. The document, "The Student's Right to Write" a series of individual essays, prepared by the Commission, was used as the basis for determining the positive and negative effects of the items to be judged by the respondents. Through statistical analyses of comparison and correlations, change is revealed in teacher preparation and teacher valuing of creativity and motivation, and awareness of individual student needs. The importance of the use of the "Opinionnaire" is to focus on the teacher as a learner as well as practitioner. (Nine tables and eleven figures of data are included.) (Author/KEH)

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The Student's Right to Write and *Composition Opinionnaire to the Student's Right to Write*: A Comparison of Responses Across Decades

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The Student's Right to Write and *Composition Opinionnaire to the Student's Right to Write*: A Comparison of Responses Across Decades

Abstract

A comparison of responses, gathered in 1970 and 1987, to the *Composition Opinionnaire* which was prepared by the Commission on Composition of the National Council of Teachers of English to meet the critical needs of schools in 1970, was designed to determine any change or lack of change in teachers' values concerning the described facets of composition: Creativity, Motivation, Rhetoric, Usage, Evaluation/Grading. The document, *The Student's Right to Write,* a series of individual essays, prepared by the Commission, was used as the basis for determining the positive and negative effects of the items to be judged by the respondents. Through statistical analyses of comparison and correlations, change is revealed in teacher preparation and teacher valuing of creativity and motivation, and awareness of individual student needs. The implication is made through the use of the *Opinionnaire* to focus on the teacher as a learner as well as practitioner.

The Student's Right to Write and *Composition Opinionnaire to the Student's Right to Write*: A Comparison of Responses Across Decades

Introduction

The *Composition Opinionnaire to the Student's Right to Write* was prepared by the Commission on Composition of the National Council of Teachers of English in conjunction with the series of articles authored by the members of the Commission as *The Student's Right to Write*. [ED 068 938] The Commission was set up by the NCTE following the Hawaii convention in 1967 to explore the implications of two major reports: the 1963 Squire-Applebee survey of American high schools, and the Dartmouth Conference in 1966, which revealed weaknesses in the teaching of composition. The work of the commission was an attempt to define how and why to teach composition at all school levels. Failing to reach concensus as to purpose, the members turned to issues of the composing process. Again, there was no agreement among the group so diverse in attitude and experience. It was decided to assign a few topics to persons best qualified to discuss them. Each article, then, is on a major topic and is not a committee report, but is based on the author's own philosophy and experience. Since the overwhelming concern with the low state of the teaching of composition, particularly in the high schools was the focus of the annual convention of the NCTE in 1967, the Commission on Composition, with Sister Mary Philippa Coogan, Niles College of Loyola University as Director, was given the charge to provide guidance and direction to professional teachers and administrators. The *Opinionnaire* was designed to include the facets of composition which were deemed

significant and discussed in *The Student's Right to Write*: Creativity, Motivation in Teaching, Rhetoric, Usage, Evaluation/Grading. The Opinionnaire was also to be available for use by school personnel for administration within schools for program evaluation and recognition of teacher values. It was projected that expressed teacher views of values about composition would be reflected in teaching procedures and outcomes.

The Facets of Composition

The members of the Commission on Composition prepared individual essays as personal statements about the facets of composition. The authors are identified by their professional affiliation in 1970.

Creativity, according to Richard Lloyd-Jones, University of Iowa, is generally understood as a word of approval. It appears, he suggests, in situations which suggest liveliness, imagination, originality, intelligence, and life at its most intensely human pitch. Although these associations suggest the value placed on the word, Lloyd-Jones says they do not suggest a precise meaning which will guide a teacher even to say what it is, much less how to encourage it. Therefore, he offers, one should think of the term in contrast with "conventionality". He emphasizes the sharing of writing, and praise as opposed to correction, to encourage experimentation and expression.

Motivation in the Teaching of Composition is, says Alvina Treut Burrows, New York University, allied to basic human needs. The young child who dramatizes the adult's reading and writing, moves to a "sense of power" of practical tasks and story telling, to sharing and audience, and finally, to

successful publication. Burrows draws a distinction between voluntary versus required competition. She warns against experiences which cannot enhance the individual's self-esteem and growth, but alienates the students from writing.

Rhetoric and the Teaching of Composition, says Robert Gorell, University of Nevada, has two broad purposes: to encourage the student to use language to develop the mind and stimulate imagination, and to provide information and advice as needed. However, we are warned that overprotection of freedom can discourage development, and overemphasis on advice can dull the imagination. Gorell makes distinctions. He suggests that writing must be about something, but composition should not have restricted content. However, since composition is also the orderly symbolization of thoughts in language, then course content can include everything related to the complex process- history of language, semantics, grammar, usage, rhetoric and literature. Rhetoric is defined as the study of choices among available means of expression. The writer is described as being concerned about purpose and audience in making choices. Rhetoric therefore, offers a focus for the composing process and organization in providing the choices.

Usage is introduced by Delores Minor, Detroit Public Schools, Michigan, who claims that teachers of composition should consider "what the student says of more importance than how he says it", and then adds qualifyingly, "at least initially". This practice is noted as a "humanizing" one which may encourage students to express their thoughts without "losing a little of themselves with each written assignment". Minor

believes in accepting the language of students and also involving them in the study about different facets of language..that language changes, that usage is relative, that there is a difference between grammar and usage. The suggestion is made to add to the student's repertoire of language and to encourage fluidity, through many real situations for using language operationally.

Evaluation is extended to *"By Whom? What? How?"* by Esther Westendorf, State University of New York, College at Plattsburg, who claims that differences between what a teacher says is valued and what is evaluated create unexpected results. A teacher may want to stress effective writing, but the marks emphasize errors. Preferably, it is intrinsic, or cooperative evaluation which leads to student satisfaction and is opposed to evaluation by external comparison. Evaluation is more comprehensive than testing or rating through standardized batteries, and Westendorf presents the case for an understanding of developmental stages, and needs, and the significant relationship between oral and written language at different stages. She believes that teachers "defend themselves against real or suspected criticism for lack of rigor in preserving standards of good English by red-penciling lapses in mechanics". Teachers of composition are implored to eliminate the destructive consequences of comparative grading, and to emphasize student progress.

Grading is described by Richard Lloyd-Jones, University of Iowa, as the "visible sign of evaluation". Grading patterns can be confining to the teacher and the student, explains Lloyd-Jones, since they can be based on

differing student/ teacher criteria, or can be subjective. To contend with the limitations and constraints of grading practices, alternative grading procedures are suggested: the use of rating scales, limiting the number or nature of papers to be graded, and group grading.

The final selection in the document of the Commission on Composition describes the recommendations for the the *Preparation of Teachers of Composition*. According to J.N. Hook, University of Illinois, a teacher learns about composition by [1] doing considerable writing; [2] reading in professional journals and publications; [3] reading literature; [4] attending professional conferences and workshops; [5] taking courses in advanced composition and related subjects. Prospective teachers, it is projected, should be able to cope with students not like themselves; they should have experience and training in writing other than that implied by the study of literature.

Rationale

Since composition, or writing programs, continue to be a major focus of instruction in many dimensions of the total instructional program, the current research was designed to determine any change, or lack of change, in teachers' valuing of factors relating to writing instruction which may be independent of change in the classroom programs over the span of more than 15 years since the publication of the Commission's document and the *Opinionnaire* which was based on the expressed views and values of the members of the Commisssion on Composition. The analysis of the responses to the 55 items by students enrolled in School of Education courses in 1987, including a comparison with responses of graduate

students, matriculated in programs in the School of Education gathered in 1971, was expected to yield information which would contribute to an understanding of any differences between the aims and purposes of school instructional programs and the teachers' emphases or inclinations in instructional practice.

Procedures

Distribution of the Opinionnaires

For the current study, the *Opinionnaires* were distributed through members of the university faculty who volunteered to provide class time for completion by the students enrolled in courses leading to teacher certification or teacher mastery. The completed *Opinionnaires* were returned to the investigator for tabulation and analysis.

Preparation of the Data

[1] The collection and preparation of the data for analysis included assigning values to the *Opinionnaire* scale of responses, and recording the assigned value as the response entered by the student. In addition, several items under the personal data section required adjustment for pattern consistency of either % or semester hours when respondents entered subjective and qualitative interpretations, i.e. #67 *What portion of a typical year is devoted to the teaching of composition?* Response: *Approximately one period a day.* This was recorded as 20%. [The design of the *Opinionnaire* as an instrument for research reflects the pre-technology considerations!]

[2]The *Opinionnaire* items or statements were clustered into five (5) facets of composition [Creativity; Motivation in Teaching; Rhetoric;

Usage; Evaluation/Grading] which were discussed in *The Student's Right to Write*. All the items were identified as being described in the document. The items were then categorized as positive or negative, using as criteria, the favorable or unfavorable effects on the composition program, summarized above, as described in the Report of the Commission on Composition of the National Council of Teachers of English, *The Student's Right to Write,* published with the Opinionnaire. *Creativity* in writing, for example, is described as "requiring the useful and novel formulation of experience in language", as opposed to conventionality. In developing the concept of creativity in writing, grading then, is included as a factor: "The higher the level of the student the greater the temptation to let the grading system discourage the creative spirit." [Lloyd-Jones] The item #43 therefore, stating that "students should have freedom in selecting the topics for their compositions", is assigned a positive value. On the other hand, item #19, referring to "weak students should be encouraged to write only short, simple sentences to avoid errors in sentence structure", is assigned a negative value. Both items are considered within the conventional situations. To consolidate the effects, the positive values [agree, strongly agree] and the negative values [disagree, strongly disagree] were grouped within the five (5) facets of Creativity, Motivation in Teaching, Rhetoric, Usage, Evaluation/Grading, can be seen in Table 1. The full statements or items are included for reference.

[Insert Table 1]

[3] All data were entered for statistical analysis on MacIntosh 512, using Statfast [Release 2.00], Copyright Statsoft 1985.The description of the

analysis and the results follow.

Facets of Composition: Clustering of Variables or Items on *Opinionnaire*

[a] Creativity

*13. Assignments during the last two years of high school should require primarily expository writing.

*15. Since composition is part of the traditional English course, writing assignments should require the student to write exclusively about literature.

*17. Composition courses should include instruction in viewing film and television and reading newspapers and magazines.

*18. High school students should be discouraged from using figurative language because their efforts at metaphor so often produce only cliches.

*19. In order to avoid errors in sentence structure, weak students should be encouraged to write only short, simple sentences.

*26. Growth in writing in the elementary school is enhanced by a broad and rich program of literature.

*43. Students should have freedom in selecting the topics for their compositions.

*55. If students are given freedom in composing, they will discover various types of writing for themselves.

[b] Motivation

*1. Writing assignments should be more extensive than the specification of a topic or list of topics.

*5. Composition programs in the elementary grades should be directed primarily at encouraging students to self-expression.

*8. Grades are the most effective way of motivating students to improve their writing.

*14. Film-making is a useful activity for the writing course for teaching the basic principles of composition.

*15. Since composition is part of the traditional English course, writing assignments should require the student to write exclusively about literature.

*25. The English course for junior high school should include a research paper so that students can learn how to use the library and source materials for papers in their other courses.

*28. The experience of composing can and should nurture the pupil's quest for self-realization and his need to relate constructively to his peers.

*29. Children and young adults, like other writers, compose largely for the audience, and the response of the audience is strategic in their growth toward more mature literacy.

*30. The teacher-pupil conference can and should aid the learner in finding his strengths and encourage him in correcting some of his weaknesses.

*35. Students should often "talk out" their compositions prior to writing.

*44. Differing teaching approaches must be used for teaching factual writing or objectively oriented writing and for teaching

subjectively-oriented imaginative material.

*46. If a majority of pupils in elementary and high school classes do not produce voluntary writing, the composition program obviously has too many features threatening and destructive to a positive self-image and to potential for writing.

*50. Students should be required to write at least one paper each week.

*51. Growth in written self-expression depends in part upon a wide range of first-hand experiences.

*52. Instruction in composition should give students a clear idea of their ways of composing. That is, students should be aware of what they go through to produce writing.

*54. Creative dramatization, role playing, and pantomime are interesting forms of release but have little effect on written composition.

[c] Rhetoric

*7. By the time they leave high school all students should be able to distinguish clearly among the four forms of discourse: narration, description, exposition, and argumentation.

*10. Rhetoric as it is pertinent to the composition course concerns only the manner of writing or speaking, not the matter.

*12. The techniques of writing and documenting a formal research paper should be taught in high school to all college-bound students.

*20. Students should be required to prepare written outlines before they begin writing expository papers.

*21. Students can improve their writing by learning devices for strengthening the continuity of thought from one sentnence to the next.

*24. Every good paragraph should have a concluding sentence or "clincher."

*34. Students who speak freely, fluently, and effectively are generally good writers.

[d] Usage

*2. The major obligation of instruction in composition is to help students learn and practice the conventions of standard, educated English.

*6. There is little research evidence that knowledge of grammar and usage will produce improvement in student writing.

*9. Correct English is established by the logical grammatical relationships within the language.

*16. High school students who are able to consistently write correct English should not be required to do further work in composition.

*22. Students should not be allowed to begin sentences with *and, or, for,* or *but*

*23. Students should be discouraged from using the first person pronoun in their compositions.

*36. Composition programs in the elementary grades should be designed primarily to help students learn to discipline their writing and develop awareness of accepted standards of good prose.

*45. School and community expectations in control of mechanics can be reasonably well learned in pupil-and-teacher editing of materials for public readership.

*47. Students' oral language should be corrected so that the correct forms will appear in their writing.

*53. Correct English should be required of all students in the high school.

[e] Evaluation/Grading

*3. Grades are the most effective way of evaluating compositions.

*4. In order to insure fairness, specific penalties in grades should be assigned for mechanical errors in compositions--for example, one point off for each spelling error.

*11. Successful writing is achieved only if all themes are carefully corrected by the teacher.

*27. Grading a paper or a course with a single letter grade informs no one as to the values sought whether those of style, content, mechanical accuraccy or a combination of these elements.

*31. Class and teacher comment on expository writing and other forms of factual composing should emphasize content.

*32. Growth in writing throughout a year's span and over still longer periods is marked by spurts rather than by equal or nearly equal increments.

*33. Teachers should write all the compositions that they assign to students.

*37. Evaluation should be individualized; standards set for one student may be inappropriate for other students in the same class.

*38. Teachers should correct errors on student papers.

*39. Students should rewrite each paper regardless of the number or kind of errors.

*40. Every error on a student's paper should be indicated.

*41. Able pupils tend to explore different forms and styles of expression and show more variation in quality from one written product to another than do less able pupils.

*42. Students should be asked to evaluate and grade their own papers as well as those of other students.

*48. The major purpose of evaluating compositions is to guide individual student growth and development.

*49. Compositions written in class should never be given letter grades.

Findings of the Analysis of the Data

The five (5) categories of facets of composition, Creativity, Motivation in Teaching, Rhetoric, Usage, and Evaluation/Grading, were correlated with each other within each of the 1970 and 1987 groups. Comparisons were also made to determine significant differences in the effects of the factors when compared with each other.

Positive Factors in 1970/1987

[a] Results of the t tests (Table 2) reveal that the 1970 group scored more positively on Evaluation/Grading, [t=2.50, p<.02].

[b] The 1987 group scored more positively on Creativity [t=4.245, p <.001], Motivation [t=4.16, p<001], and Rhetoric [t=5.698, p<.001].

[Insert Table 2]

Correlation of Factors in 1970/1987

[a] Correlations within the 1970 group indicated that the five factors were not correlated with each other except for Rhetoric and Evaluation/Grading [r(51)=.28502, p=.0363].

[b] Within the 1987 group, the following factors were correlated with each

other, Creativity and Motivation [$r(184)=.37649$, $p=.0000$]; Creativity and Rhetoric [$r(184)=.16858$, $p=.0202$]; Creativity and Usage [$r(184)=.27738$ $p=.0003$]. Not correlated with each other were Motivation and Usage [$r(184)=.08792$, $p=.2307$]; Rhetoric and Usage [$r(184)=-.05308$, $p=.4788$]; and Rhetoric and Evaluation/Grading [$r184)=.08085$, $p=.2719$].

Comparing Responses to Statements

A comparison of the responses of the 1970 and 1987 groups revealed significant differences [$p<.01$] between responses to statements #9 [usage]; #22 [usage]; #33 [evaluation]; #36 [usage]; #39 [evaluation]; #40[evaluation]; #46[motivation]; #50[motivation]; with higher mean scores, representing more positive values, reported for the 1987 group. Only on item #46 [placing responsibility of lack of voluntary student writing on destructive and threatening features of the writing program] did 1970 score significantly higher than the 1987 group. Mean value responses to selected statements can be seen in Table 3.

[Insert Table 3]

The Relationship Between Teacher Data Factors and Composition Factors

Correlations were also made within the 1970 and 1987 groups to determine relationships between teacher data factors and composition factors.

Teacher Training and Usage

Results reveal correlations within both groups between (1) number of teacher academic credits and Usage [1970 $r(45)=-.35621$, $p=.0134$; 1987 $r(144)=.18658$, $p=.0227$]; and (2) number of hours earned on

teaching composition and Usage [1970 $r(20)=-.40527$, $p=.0585$; 1987 $r(42)=.28170$, $p=.0608$].

Time on Teaching as a Factor in 1970

Within the 1970 group, correlation was found between the following: (1) academic degree and Creativity [$r(51)=.24299$, $p=.0760$]; (2) number of composition courses taught and Usage [$r(5)=.71855$,$p=.0679$]; and (3) % time teaching composition and Usage [$r(22)=.44070$, $p=.0294$].

Motivation and Creativity as Factors in 1987

Within the 1987 group, correlation was found between the following: (1) academic degree and Usage [$r(170)=.15700$, $p=.0373$]; (2) hours earned on teaching composition and Motivation [$r(42)=.30150$, $p=.0441$]; (3) %time teaching composition and Creativity [$r(54)=-.39016$, $p=.0033$]; and (4) %time teaching composition and Grading/Evaluation [$r(54)=-.24780$, $p=.0623$].

Teacher Age as a Factor in 1970 and 1987 Groups

High correlation was found between the teacher factor of age and the composition factors of Motivation in both 1970 and 1987 groups [1970 $r(44)=.28531$, $p=.0517$; 1987 $r(140)=.24153$, $p=.0041$]. This is illustrated in Figure 1. Additional illustrations can be seen of correlations between the teacher factor of age and responses to statements on composition factors of Creativity, Figure 2; Evaluation/Grading, Figure 3; Usage Figure 4; and Rhetoric, Figure 5.

[Insert Figures 1, 2, 3, 4, 5]

Description of the Samples of Teacher Populations

Description of the teacher populations, as represented through graduate

study matriculation, provides comparative data. As can be seen, Table 4, most of the teachers in each group were female.

[Insert Table 4]

Academic Preparation of Teachers

The New York State area was indicated as the location of most academic study and teaching experience. The Bachelor of Arts/Science degree accounted for the highest level of academic degree. It appears that the 1987 group, with a higher percentage of New York State preparation and experience, may also represent a group earlier in professional or academic degree advancement. This however is not supported in the reported numbers of academic credits beyond the highest degree earned by teachers, Table 5.

[Insert Table 5]

The greater number of defined credits relating to composition is also included in the total number of the reported credits. This suggests that although the 1987 group may not have fulfilled degree requirements, there has been significant academic advancement which may be leading to degree completion. The fact is reported that the area of professional preparation in composition is a component of the reported total credits.

Assistance to Teachers in Evaluation of Compositions

The greater percentage of teachers in the 1987 group receiving assistance in evaluating compositions, Table 6, suggests a more cooperative approach to composition or writing programs in the schools in which school staff and students may be involved.

[Insert Table 6]

Teacher Assignment

The level of the teaching of the 1970 and 1987 groups, reported at the respective times, can be seen, Table 7. In both groups, the higher percentage of teachers was assigned to the elementary grades. The 1987 group however, represents a higher percentage of teachers assigned to the junior and senior high levels. These results are illustrated in Figure 6 [1970] and Figure 7 [1987].

[Insert Table 7, Figure 6, Figure 7]

Teaching Experience

The level of most teaching experience reported by both groups, Table 9, reveals that more teachers in the 1987 group have had experience in other than the elementary grades. Since the respondents were matriculated and attending courses in education, the higher percentage of teachers with experience at the elementary level, suggests a possible relationship to experience and viewpoints relating to composition or writing programs. This data is represented graphically in Figure 8 [1970] and Figure 9 [1987]. The total number of years of teaching experience indicates that approximately twice as many of the teachers in the 1970 group reported fifteen or more years of teaching experience when compared with the teachers in the 1987 group. These percentages are illustrated in Figure 10 [1970] and Figure 11 [1987].

[Insert Figure 8, Figure 9, Figure 10, Figure 11]

A survey of the reported teacher data suggests that both groups have completed, and continue professional training in the local geographic area. Their teaching experience, with some variation of length or level, has been

in the same New York State area.

Discussion and Conclusions

Insights and Change

This research project has produced some insights into the aspect of the teacher's role in the instructional program in composition or writing. The data reveals tendency toward change in teacher preparation, in the range and level of teaching experience and in relationships between teacher education and values. The extension of education and the wider range of experience, may indeed be contributing to emphasis on facets of motivation and creativity.

Awareness of Individual Needs

Teacher responses to several of the statements suggest the increased awareness and sensitivity to individual student differences and teaching needs. The subjective responses which defied arbitrary response reveal the teacher's reluctance to accept generalization or dogma. Qualifying statements of "sometimes", or "under certain conditions", added to several responses, appear to evidence the teacher's attempt to consider many possible responses and many alternative situations.

Increased Teacher Education

The participation of teachers in writing workshops and in-service courses as well as more structured degree programs suggests that either teachers and/or school districts are encouraging staff development. This is more evident in the 1987 responses. The informal data may be a key to directions and needs to be met by academic training programs.

Implications

In the pattern of more sophisticated research, this study raises many more questions than it answers. The jolting situation of facing statements which require definition of "opinion" bears interpretation of judgment of oneself in terms of value and practice. Teachers were asked about their own views, not merely objective evaluations of school program or practice. It may be that this project confirms again the philosophical view that a singularly vital aspect of any professional training or education continues to be not only that which the teacher has learned but that perspective with which the teacher gives energy to teaching. In other words, the academic training may be mastered intellectually, but the teacher's attitude and values which propel teaching remain a vital factor in classroom practice and student learning experience.

The Qualitative Dimension

For those concerned with teacher education particularly, this search for "opinion" may serve to refine the focus on the teacher as a learner as well as practitioner. The more current trends, through to the most recent emphasis on a Whole Language approach in teaching/learning may, in a very real sense, be reflecting those teacher attitudes and values, which could not, and did not, emerge under the stringency and disciplines of earlier structures. In another context, the support of the teacher-as-researcher programs and studies invites attention to the teacher-as-teacher. Relating current theory and practice to the 1970 statements of values of the members of the Commission on Composition is suggested as an enticing undertaking. Their expressed views persist through varying current

channels of disciplines and terminology. How especially intriguing it would be to have the members of the Commission themselves share views with current scholars! Continuing research may indeed reveal, and legitimize, the factor of the qualitative dimension in the professional growth of teachers.

Reference

The Student's Right to Write and Composition Opinionnaire to the Student's Right to Write. National Council of Teachers of English, Urbana, Illinois. Commission on Composition. 1971. ED 068 938, CS 200 176.

Table 1

Grouping of Positive and Negative Variables (Statements)

on Composition Opinionnaire

Facet of Composition	Positive values 4+5*	Negative values 1+2*
(a) Creativity	17 26 43 35	13 15 18 19
(b) Motivation in Teaching	1 5 14 25 28 51 29 30 35 44 46 52	8
(c) Rhetoric	12 20 21 34	7 10 24
(d) Usage	45	2 6 9 16 22 23 36
(e) Evaluation /Grading	27 31 32 33 37 41 42 48 49	3 4 11 38 39 40

*values

1. Strongly disagree
2 Disagree
3. No opinion
4. Agree
5. Strongly agree

Table 2

Statistical Comparison Between 1970 and 1987 Groups

Variable		1970 (53)	1987 (186)	t	p
(a)	Creativity	3.60	3.94	4.245	.001
(b)	Motivation in Teaching	3.49	3.84	4.16	.001
(c)	Rhetoric	2.98	3.34	5.698	.001
(d)	Usage	3.44	3.32	1.79	ns
(e)	Evaluation/Grading	3.60	3.45	2.50	.02

df = 237

Table 3

Mean Value Responses to Selected Statements on the Composition Opinionnaire

Statement Variable	1970 (n=53)	1987 (n=99)	Facet of Composition
3	1.6	2.1	Evaluation/Grading
27	4.4	4.0	"
37	4.3	3.9	"
39	1.8	2.4	"
40	2.2	3.0	"
33	2.7	3.1	"
5	4.3	3.9	Motivation in Teaching
46	3.7	3.3	
50	2.7	3.4	"
9	2.9	3.4	Usage
22	2.6	3.2	"
36	2.8	2.9	
12	4.7	4.4	Rhetoric
26	4.4	4.1	Creativity

Assigned values:

1. Strongly disagree
2. Disagree
3. No opinion
4. Agree
5. Strongly agree

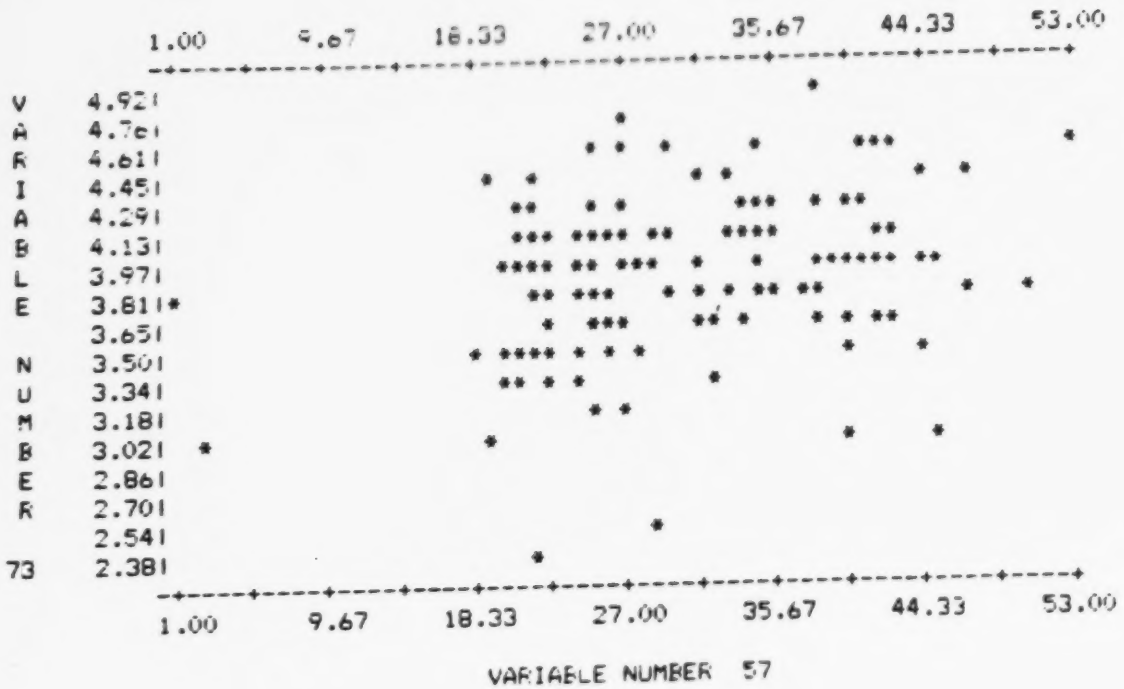

Fig.1 Correlation between teacher responses to statements on motivation in teaching and their chronological age.

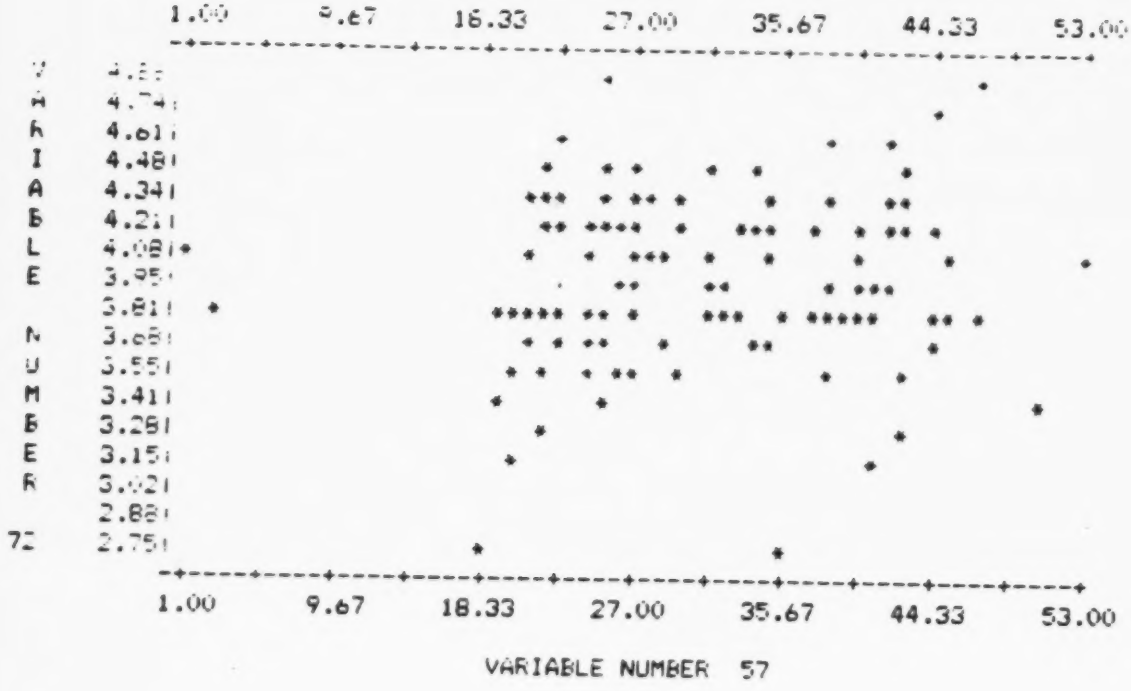

Fig. 2 Correlation between teacher responses to statements on creativity and their chronological age.

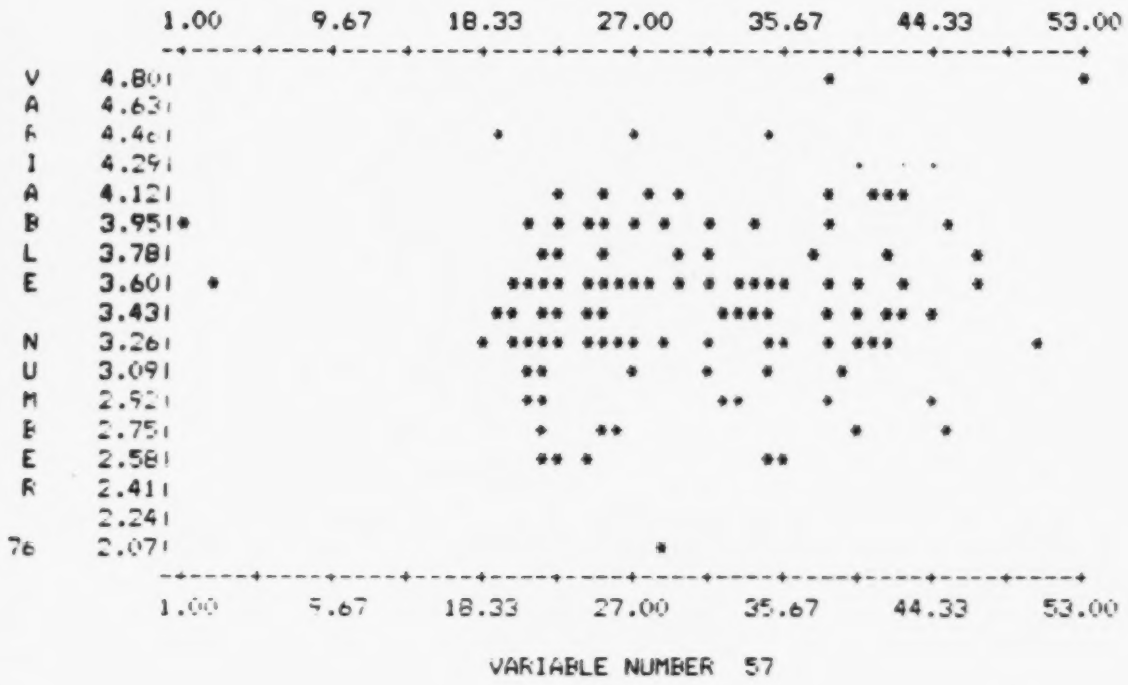

Fig. 3 Correlation between teacher responses to statements on evaluation/grading and their chronological age.

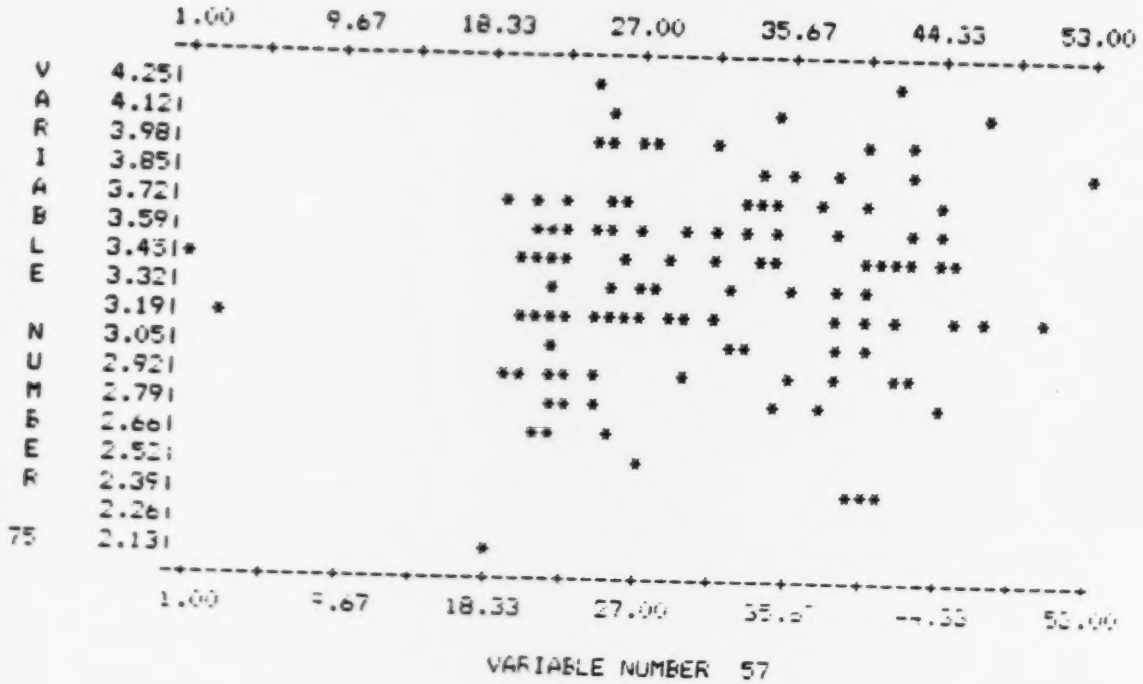

Fig. 4 Correlation between teacher responses to statements on usage and their chronological age.

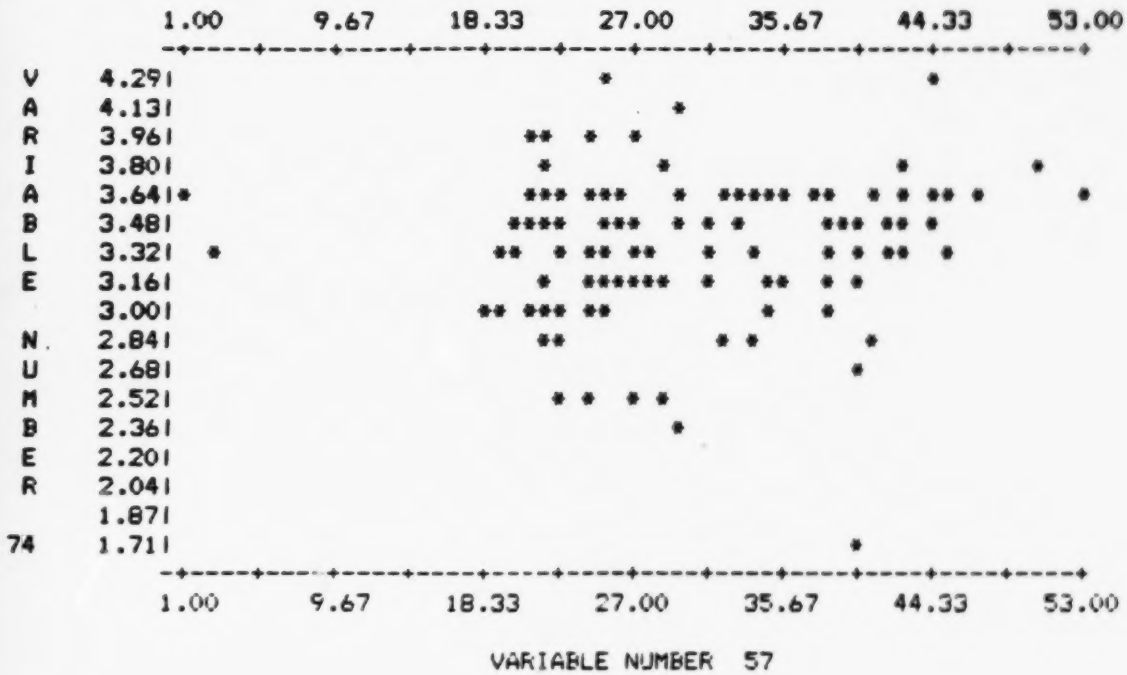

Fig. 5 Correlation between teacher responses to statements on rhetoric and their chronological age.

Table 4

Description of Teacher Populations

		1970 (n=53) %	1987 (n=99) %
Sex	m	12	15
	f	88	85
Location of most teaching experience	N.Y.	94	99
Location of college work	N.Y.	85	88
Highest academic degree	B.A/s	91	95
	M.A/s	9	5

Table 5

Mean Number of Academic Credits Earned by Teachers

	1970 (n=53)	1987 (n=99)
Beyond Highest Degree	16.8	25.2
In Composition	6.2	7.7
In Teaching of Composition	3.3	4.5
In Courses on Grammar	3.9	4.8

Table 6

Assistance in Evaluating Compositions

	1970 (n=53)	1987 (n=99)
Teachers:	%	%
Receiving assistance	2	11
Not receiving assistance	98	89

Table 7

Level of Present Teaching

	1970 (n=53) %	1987 (n=99) %
Lower Elementary	42.86	30.67
Upper Elementary	16.67	25.33
Junior High	14.29	17.33
Senior High	9.52	18.67
College	4.76	1.33
Other	11.90	6.67

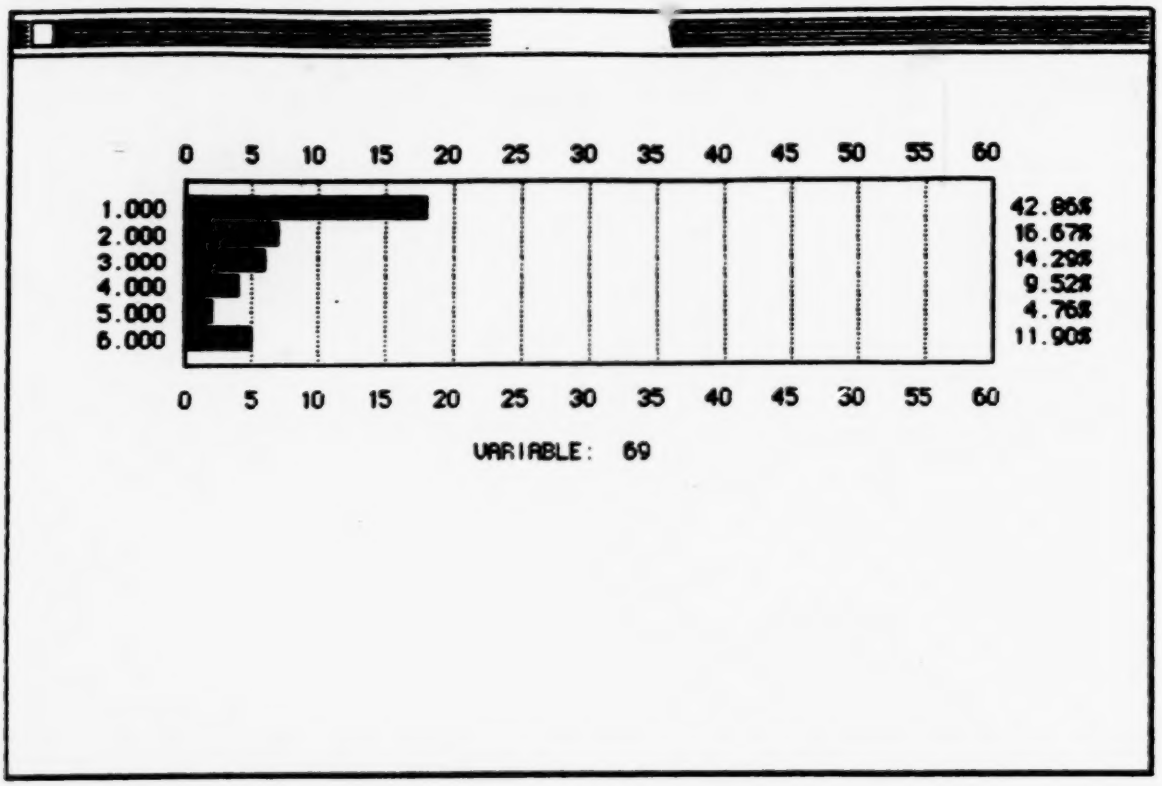

Fig. 6 Frequency distribution of teaching levels of teachers in 1970 group.

1. Lower elementary
2. Upper Elementary
3. Junior High
4. Senior High
5. College
6. Other

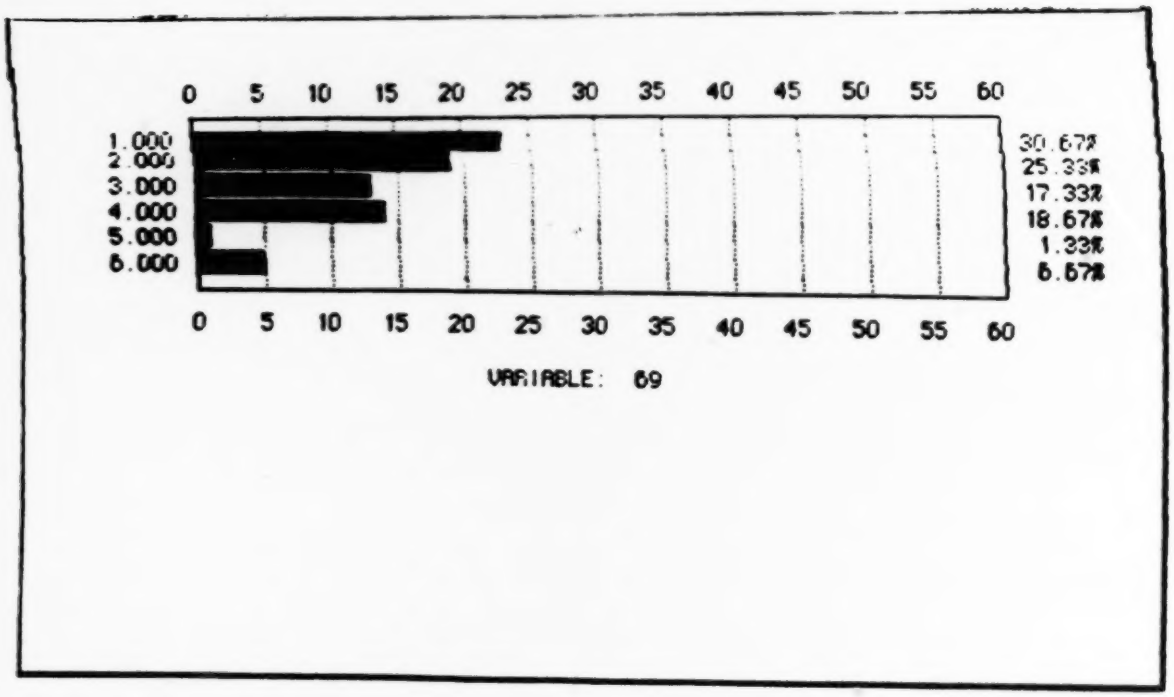

Fig. 7 Frequency distribution of teaching levels of teachers in 1987 group.

1. Lower Elementary
2. Upper Elementary
3. Junior High
4. Senior High
5. College
6. Other

Table 8

Level of Most Teaching Experience

	1970 (n=53)	1987 (n=99)
	%	%
Lower Elementary	47.17	40.23
Upper Elementary	20.75	19.54
Junior High	15.09	17.24
Senior High	9.43	13.79
College	1.89	3.45
Other (Pre-School)	5.66	5.75

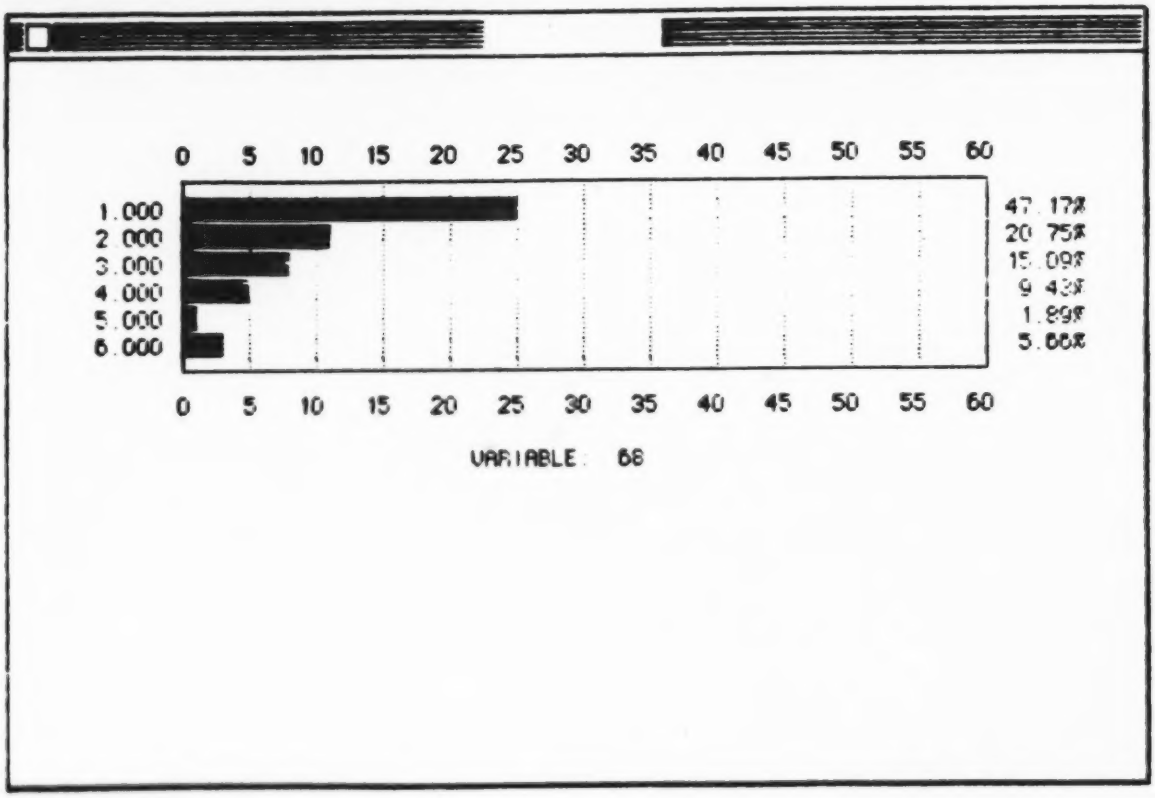

Fig.8 Frequency distribution of experience levels of teachers in 1970 group.

1. Lower Elementary
2. Upper Elementary
3. Junior High
4. Senior High
5. College
6. Other

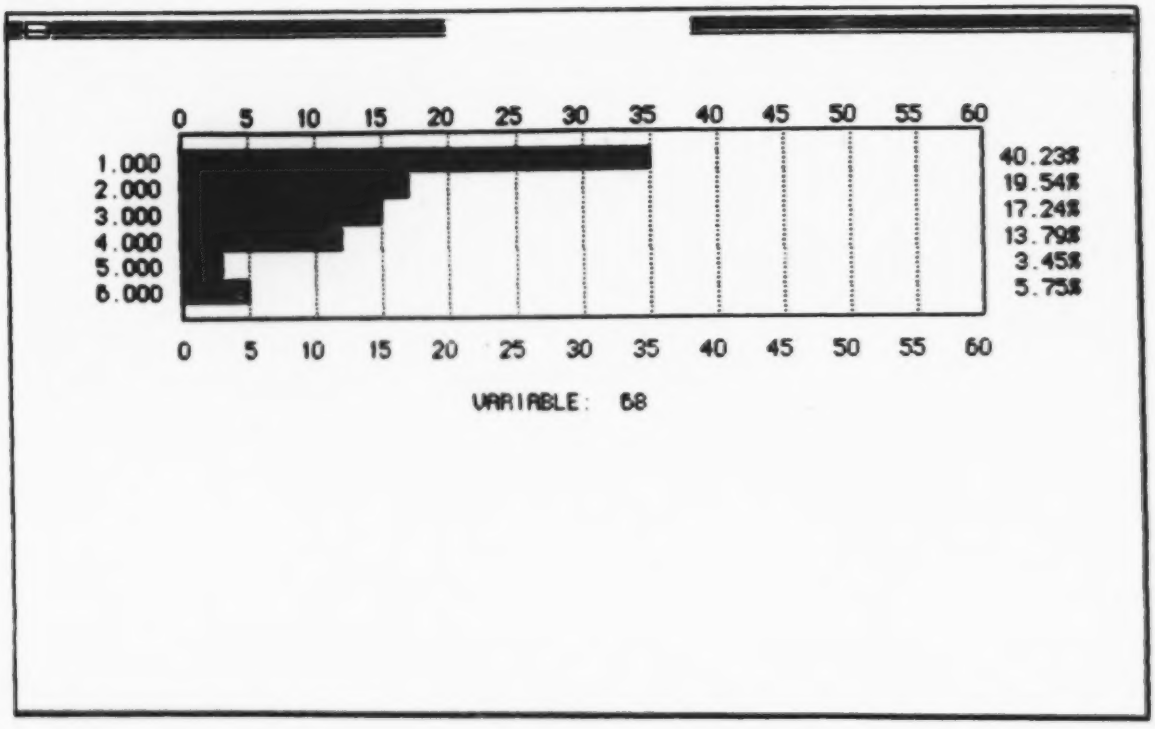

Fig. 9 Frequency distribution of experience levels of teachers in 1987 group.

1. Lower Elementary
2. Upper Elementary
3. Junior High
4. Senior High
5. College
6. Other

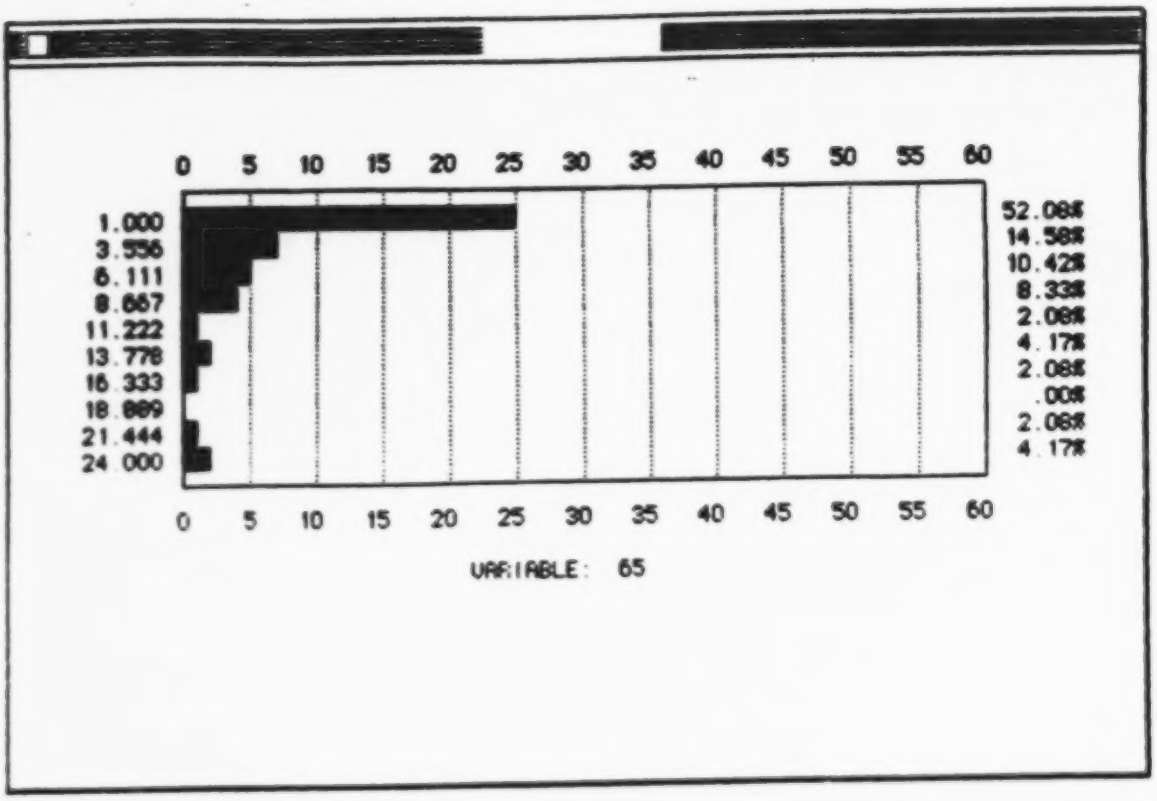

Fig.10 Frequency distribution of years of teaching experience of teachers in 1970 group.

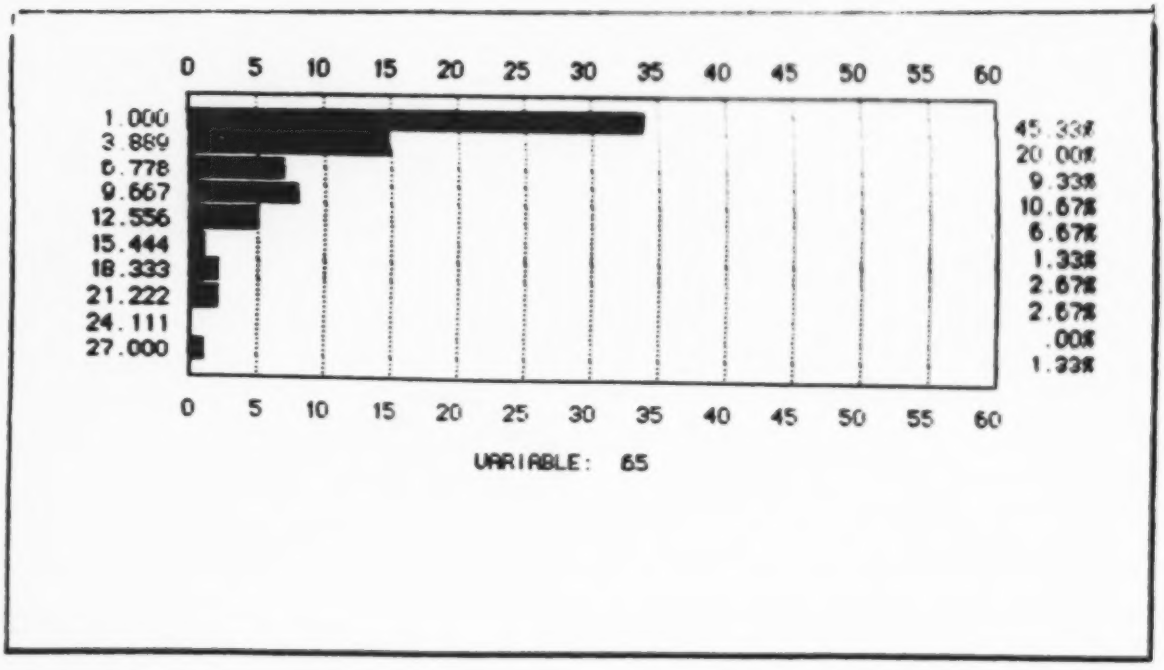

Fig.11 Frequency distribution of years of teaching experience of teachers in 1987 group.

Table 9

Years of Teaching Experience

	1970 (n=53)	1987 (n=99)
Years	%	%
1	52.08	45.33
3	14.58	20.00
6	10.42	9.33
9	8.33	10.67
12	2.08	6.67
15	4.17	1.33
18	2.08	2.67
21	.00	2.67
24	2.08	.00
27	4.17	1.33